

**SECRET**

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GRILL FLAME

PROGRAM

SESSION REPORT

COPY 2 of 2

CLASSIFIED BY: MSG, DAMI-ISH  
051630Z JUL 78

REVIEW ON: *April 2000*

GRILL FLAME

**SECRET**

SUMMARY ANALYSIS

19 April 80

REMOTE VIEWING (RV) SESSION CCC67

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S) The remote viewer was asked to locate Michael H. Howland and describe his surroundings. The viewer was not able to focus well on the target. He was of the opinion that Howland was located in a multi-story building. The building had a peculiar roof line. He felt this building was on the Embassy Compound. The viewer found two guards located at the exterior of this building. RV contact with the target was minimal.

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC 67

TIME

#66: This will be a remote viewing session for 0800 hours, 19 April 1980.

PAUSE

Relax and concentrate now. Relax and focus your attention on Michael Howland. And as you bring your attention to focus on Michael Howland, as you approach his area, remember it will be 4:30 in the afternoon.

PAUSE

Move now to Michael Howland and describe his location to me.

PAUSE

+04 #31: Hmm. The . . . Have the feeling I'm . . . hanging in the air. Above the ground, maybe. .25 or 30 feet . . from the ground.

PAUSE

+05 Alongside a light colored wall. . .

PAUSE

. . that looks like it may be . . . 500 or so feet long. I feel like its a structure wall and there are two rows of windows in it.

PAUSE

+07 There . . . There is a . . a small . . . narrow. . idea of a porch. . with . . . a rectangle thing in it. (Not audible - mumbling) with an angle. And it (not audible) . . lines along . . vertical lines along each side.

PAUSE

+09 That does something here. I want to . . go up and look down and had the feeling that looking down at a long building, but (not audible) and the building looked like a "J".

#31: Like a big, fat "J".

PAUSE

A thick "J" and the top of this "J" was darker than the sides. The sides that I couldn't see.

PAUSE

+11 #66: Describe Michael Howland's immediate surroundings.

PAUSE

#31: Funny, I see a . . . a big . . almost a "T". I have the feeling of a big sort of . . a big curve. . thing in the room where - its sort of a large room area. Definite feeling, this . . big . . blocky thing is a

\* \* \* \* \*

PAUSE

. . sections of sofa to make a curve. But I don't feel that it sits in the corner. I feel that it somehow sits away from the corner. The one part of it projects out from a wall.

PAUSE

Its like a sofa but it may not be. But I had this feeling of thick padding or thickness in curves. What I think was the beam is bisected by what I think is the wall.

PAUSE

+15 I'm looking around.

PAUSE

There is . . . there is things in here. . . . . I . . . On the floor, feel . . . carpeting feeling, a rug feeling. A thin rug feeling; a cheap rug feeling. There are . . On the floor, there are legs sticking down that look like a desk and chair. A little desk and chair. First against one wall.

PAUSE

#66: Describe Michael Howland's position.

PAUSE

+18      #31:    I see a figure sitting . . . on what appears to be a edge of a bed. . . . or the edge of something soft.

PAUSE

He is . . . wearing a . . . like a . . . deck sneaker, white socks. I see white in under his cuff. My feeling is, he's legs are spread apart. His feet on the floor. Like a relaxing (not audible) leaning forward, like with his elbows on his knees like one would sit reading a book between their knees. Holding it between their knees.

PAUSE

#66:    Move now to describe the exterior of this building.  
Move now to describe the exterior of this building.

PAUSE

+21      #31:    I see a . . .

PAUSE

Its . . . something .

PAUSE

My feeling is a . . . flat roof structure, but its a half moon on it, is on something that is stacked up. Its . . . a stacking thing. The feeling is there are things stacked up above the roof, on the roof. Like a layer or two of . . . little segments of roofs above the roof in a little stack. But at the top of that stack, like the uppermost little roof, I had a . . . It was like cut out. I had a semi-circle cut out. They stood at the . . .

PAUSE

+25      There are trees around, but . . . they're not close by. They're . . . Its more open around the . . . reflective, like maybe trees are 70 feet away but not up here. . near the place.

PAUSE

I just went by a roofline coming down and a the roofline was essentially flat. It has a tilt to it, its very very minor and it is a small roof overhang on this side of the structure. Very small. Maybe only a foot.

#66: Move back away from the structure. . . a bit so that you may see it in its entirety.

PAUSE

+27 #31: I keep feeling that there is a . . . hot reflective area out front. Not hot. Like a . . . a lot or a . . . sidewalk or . . . Bigger than that, its like a lot out on the side.

#66: Do you recognize this building?

PAUSE

#31: I don't know.

#66: Is this building on the compound?

PAUSE

+28 #31: I think it is.

#66: Examine the building now for security force personnel.

PAUSE

+30 #31: I am like . . . standing . . . below. . . two guys that are up on a porch. I think this thing . . . some sort of a flutedness behind them on like pillars but relatively simple and just two, to narrow type porch. They're like . . . They're like leaning against the pillars and I see a couple (not audible). Its not real high up, its a little ways up.

Now, I'm inside.

PAUSE

+32 Sort of a . . . a lobby area. Not too many folks here. Something, they're doing something on the right end of the building. From the porch thing, to the right. I almost had the feeling they were three or four emptying garbage cans there. Moving something around like that. Like a laborer or clean-up thing. And on this right end, its like I'm inbetween two buildings. Here. There's another. . . its like its a back service area. Drives with asphalt covering. There's another building on my right that seems smaller. I'm back in now through the (not audible). I'm trying to look in . . . around the back part. There are. . . Its confusing in here because there's structure all around.

+35      #31:    There's one area in this back area that looks like it might even be a loading dock like. Or, a small supply delivery area. There are trees through the building on the other side of the . . . looking straight ahead, there are trees, tall trees, only about, between the gap and two buildings. That this feeling of here I am and this hot cemented area is a lot of trucks and I have a feeling of oil and grease and smelling back in there but nearby are trees where its nice and green.

+36

Anyway, I don't feel there's anyone in the area there.

PAUSE

+37

#66:    Okay, from that end of the building now, I want you to drift up very slowly 500 feet over this area. Drift up slowly, maintain your (not audible) . . . directly over this image. Move up to 500 feet and look down and describe what you see.

PAUSE

#31:    I . . . .

PAUSE

Huh!

PAUSE

Over . . . building on the left, back to my left left is some trees. Right in under me is this reflective like . . . corner. . . that's got somewhat of a . . . complexes buildings in there that's . . . unlike the other area where its . . . where there's no grass here. They all appear about the same height. But there is this one that I say looks like a "J". A "J" shape - a fat "J" shape and then there is this other one back and under and behind me that is this other one that's near there. Then to the right, I'm . . . feeling that it gets green again. That's where those tall trees are. . . that I could see before. A row of trees.

PAUSE

#66:    Okay, fine. Just for a moment now, move up rather high and see if this area, this immediate area, falls into perspective for you. Determining whether this is in a specific area of the compound or other location.

PAUSE

#31: I . . . I got . . . its up above the . . what looked like those four houses. 'Cause when I moved up, the four dots came into view. I knew they were the little house structures in a row.

#66: All right.

#31: Just as I moved away I saw the . . the roof started coming in and under me.

PAUSE

#66: I have one final question. Access the immediate area. Search the area quickly without reporting for other hostage personnel and other guard personnel in the immediate area.

PAUSE

#66: At this time I have no further questions. If there's anything you'd like to add, please do so now.

PAUSE

#31: No.

#66: All right. Let's draw these impressions you've had up til this time.

PAUSE

#31: Okay, the . . . Start over again.

PAUSE

The first feeling I had was like I was outside a about a . . about a two story wall.

PAUSE

It had windows in it. Like that. And then . . . interesting perspective, anyway, I was sitting outside this two story wall and there was some kind of a walk down below me and there was some kind of a . . . a shallow, very shallow . . . "V" shaped, not "V" shaped . . .

TURN OVER TAPE

#31: Some sort of a . . . just a double pillared front on it. With a little triangle overhanging porch or something like that.

The next thing I saw was, going the other way, I turned and sort of looked to the left, okay, and it was just a simple repeat of the thing. It was a flat wall.

PAUSE

Okay and it was light. . light in tone. It wasn't brick. I had the feeling it was more like cement. It was a solid wall instead of a brick wall and this was light toned as well.

PAUSE

Okay. Then. . I forgot where I went then. Where'd I go then?

Did I go inside then or did I go up then?

PAUSE

#66: You said at that time that you felt like you were looking down at a "J", shape of a "J".

#31: Okay, so I did go up. That's what I was curious about. I didn't. . couldn't remember if I had gone up. So then on three, . . . . .

PAUSE

I had the feeling that I was looking at a building that was "J" shaped and it just . . with flat roof and that there was something there out front. Okay, and the building was roughly "J" shaped. It had windows in the one side of it at least. Like that.

Okay, at that time, at three I did not . . . . you know, perceive anything else around. I was just focusing on the building type situation. Okay. Then I went in and I had the feeling that Howland was alone; was in some sort of a . . some sort of a room that. . it was really peculiar. If there was a mirror in . . if this, . . it was almost as though it was something that was, like this shape. That I thought was like an "L" shape sofa. You know, a corner sofa. Corner shape sofa.

PAUSE

#31: Like this.

PAUSE

And that what I was actually doing is that I was looking at this thing. . . . was actually along a wall, away from a corner of a room and that what gave the other side of the L shape was the fact that there was a mirror there. You see what I mean. So, there was like a mirror on the wall or something that gave this funny thing, what was actually a sofa or some such thing . . . was in reality a reflection.

PAUSE

Reflection in a mirror. Anyway. It was some sort of a . . . it was some sort of an interior room furnishing, whatever.

The thing was away from the corner of the room. Okay, another perspective of the room was I went down on the . . . okay and there's carpet. Green. Cheap. You know what I mean. Stuff. Its not the heavy pile. Not that plush pile stuff. Its just that all purpose, like what we get.

Five, was this feeling of here was the wall . . .

PAUSE

. . . with a chair sitting against a desk. Chair. Desk.

PAUSE

Right here in the foreground was . . . poking out this . . . this . . . sofa or whatever was here on the left side. Right side, excuse me.

Now I went through this wall, and that was the outside. The chair and desk was actually closer but anyway that's it. I had the feeling . . . Later on in the session, I had the feeling that our guy was sitting there on the sofa - I thought it was a sofa anyway.

All right. Six. Then what did you have me do?

#66: Then I wanted you to move back outside and describe the exterior of the buildings.

PAUSE

#66: You talked about a roof structure. Something stacked. Half-moon shape.

#31: Yeah. That was as though I was looking down at a part of this building. . . that had . . . something on top of it, like that. Like a second roof on top of the roof. You see what I mean. Its difficult. Its something on top. The grain of the top, roof of the building, this actually should go over here. Sorry.

PAUSE

The grain of the top of the roof of the top of the building was the repeated here. And it was repeated there but for some peculiar reason, there was a black shaped curve in one of the segments. It was like a fancy carved out patio roof, like a penthouse roof on top of the building or something like that. It was a different roof. It was like it was stacked up. You follow me. Okay.

PAUSE

I don't know if its a patch on the roof or if it was three dimensional or if it was two dimensional or not, but it was like the long roof square, then it was a little rectangle and then inside the little rectangle was another one. And that one was the one that was like carved out, like it could have been a shadow or it could have been an actual carved out type thing. Okay.

What else? Okay, also on this, I'll say that the little funny thing about the overhang. 10 to 12 inch roof overhang and this is essentially flat.

PAUSE

And then you had me look for people.

PAUSE

Okay, I had two guards. Or, two, not our people, these were two loungers, whatever you call it. Lounging around leaning against the pillars out front. Okay.

PAUSE

Okay. This is what I thought was the front of the building. And I did have the feeling there was some sort of traffic. Few. . Few people go in and out.

Not a lot of people. Not a mad rush. Not a crowd. Just like had a feeling of somebody popping up the steps and walking into the building. Okay.

PAUSE

#66: Were these people armed?

#31: Yeah. They were. It was more a rifle type situation, but . . . .

PAUSE

I didn't get a good look at it. Didn't have a good session at all. I don't know why. That's that.

Okay. Then I got to the point. Let me see, from there, I went to the right. Which is to 8, okay.

I had the feeling that back here in this corner, on the right end of the building, was a. . . was . . . all this was asphalt. Okay. And it went around behind the building like that. And that here. . . the back end of this building were like 3 or 4 guys with . . something like a trash can like it . . Oh, its a shit detail. Okay. And there were like 3 or 4 . . . . They were doing something here in this asphalt area and it was hot and sticky. Stinky, like the back end of a building always is. You know. The rear end of the building is always that way. So there were. . . No, these men were not armed.

PAUSE

Okay. And for the first time I had the feeling that there was a smaller, lower building over here. On the right. Okay.

Then I went in to 9, still looking for folks. . . Then I had this feeling that I was - let me see if I can draw a panorama here -

PAUSE

Okay this was the wing. Sketch 8 was right down below. Okay and this is the L shape or the making the J okay. Small loading dock type feeling here on the back. All this was asphalt.

PAUSE

Like interior parking. Something like that. Okay and then here in the background. . . . were the trees that I talked about. (not audible) And this building here was on the right, was still here but I don't know how big it was. It was . . This was definitely a gap so there was another building that came out like this.

PAUSE

Was a gap. Here was the other building and here's this building. Okay. What is that, that's 9. All right, and still no people around in back.

PAUSE

Okay.

#66: Are you saying that the . . I'm trying to understand your drawings. The J type structure, is this building of different levels?

#31: No, that's perspective. Its the same level all the way around. Its just that that's in the distance so it looks different.

#66: Okay.

#31: Okay, same way here. See that's the little tit of it sticking out behind that. Okay, I had the feeling it was all about the same, two story level all the way around it.

All right. What else? You had me look for folks. You had me look down.

#66: There's two things. I had you move up to 500 feet and I also had you look inside, in the immediate area of our man . . .

#31: Okay, I didn't get anything when I was looking for other folks or people inside. It was just blanked out. I didn't get anything. You know, I was waiting for anything to happen like a rehash of photographs that would apply but nothing happened. I don't know why. Nothing happened.

Okay, well then I had this big overview feeling.

PAUSE

#31: Okay.

PAUSE

That's probably a little longer. That's more like it.

PAUSE

Okay.

PAUSE

I had the definite feeling when I was up, that I was in that real funny area, the . . . . . of the . . . . . was a humble-jumble of like buildings here. Okay. I'm just writing. . just putting down what I saw. And . . . that looked like it was a wall or something. But then, anyway . . . then I got this repeated pattern of . . of things down there.

PAUSE

And this was like open field. Open field area. But then a bunch of trees started like here which was when I was talking to you - it was back around behind my left shoulder. I was actually closer than this perspective and then there's trees in here. Trees begin is all I can say. Open up here and then trees begin. Okay, X marks the spot.

PAUSE

So we would end up with, on this overview, we would end up with for the tape, X sub 1 is the two guards at the front, what I perceived to be the front or side entrance or whatever it is. And then X sub 2 is the three or four guys emptying trashcans and that's it.

#66: Okay.

#31: I can't think of anything else. Let me think.

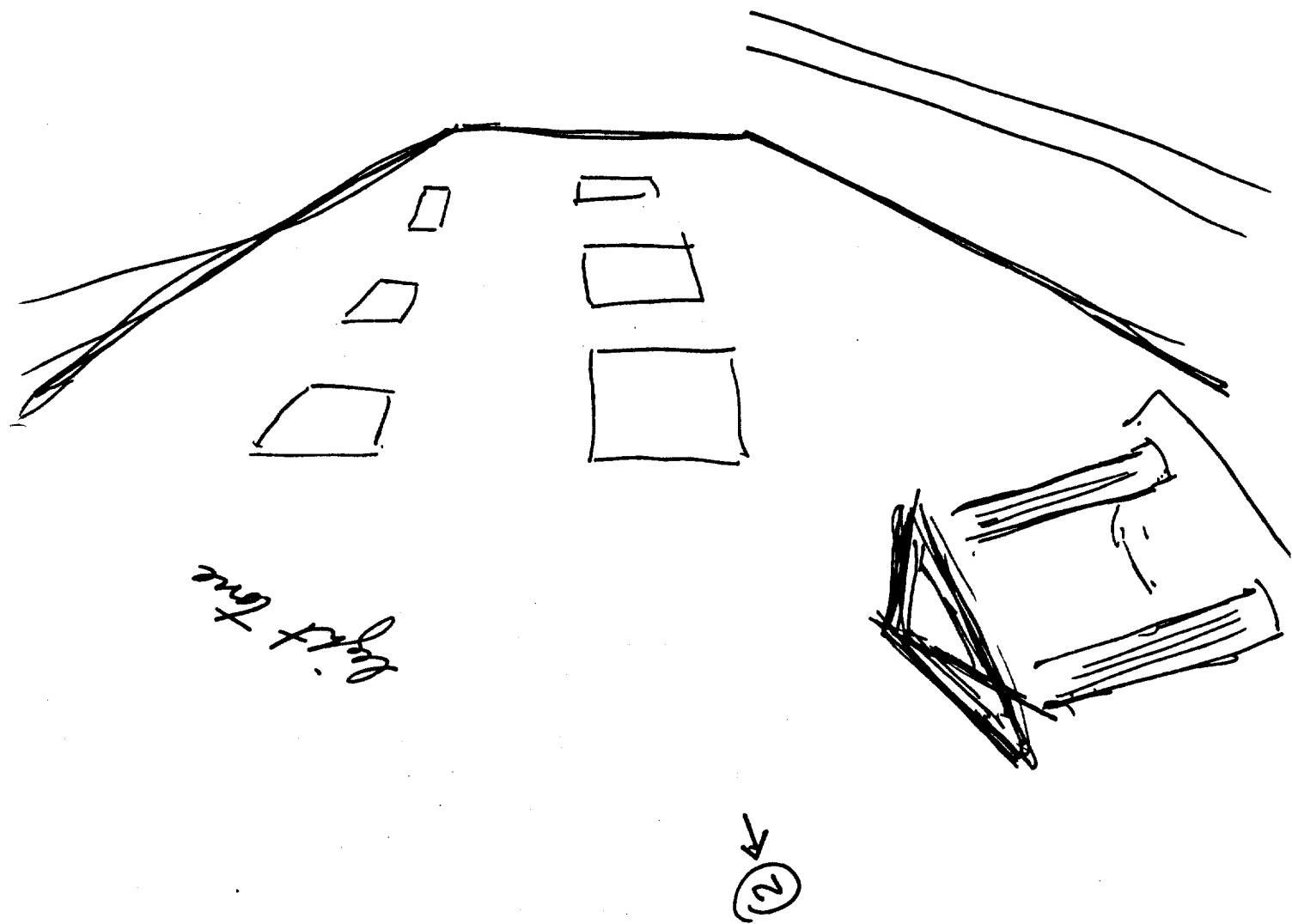
PAUSE

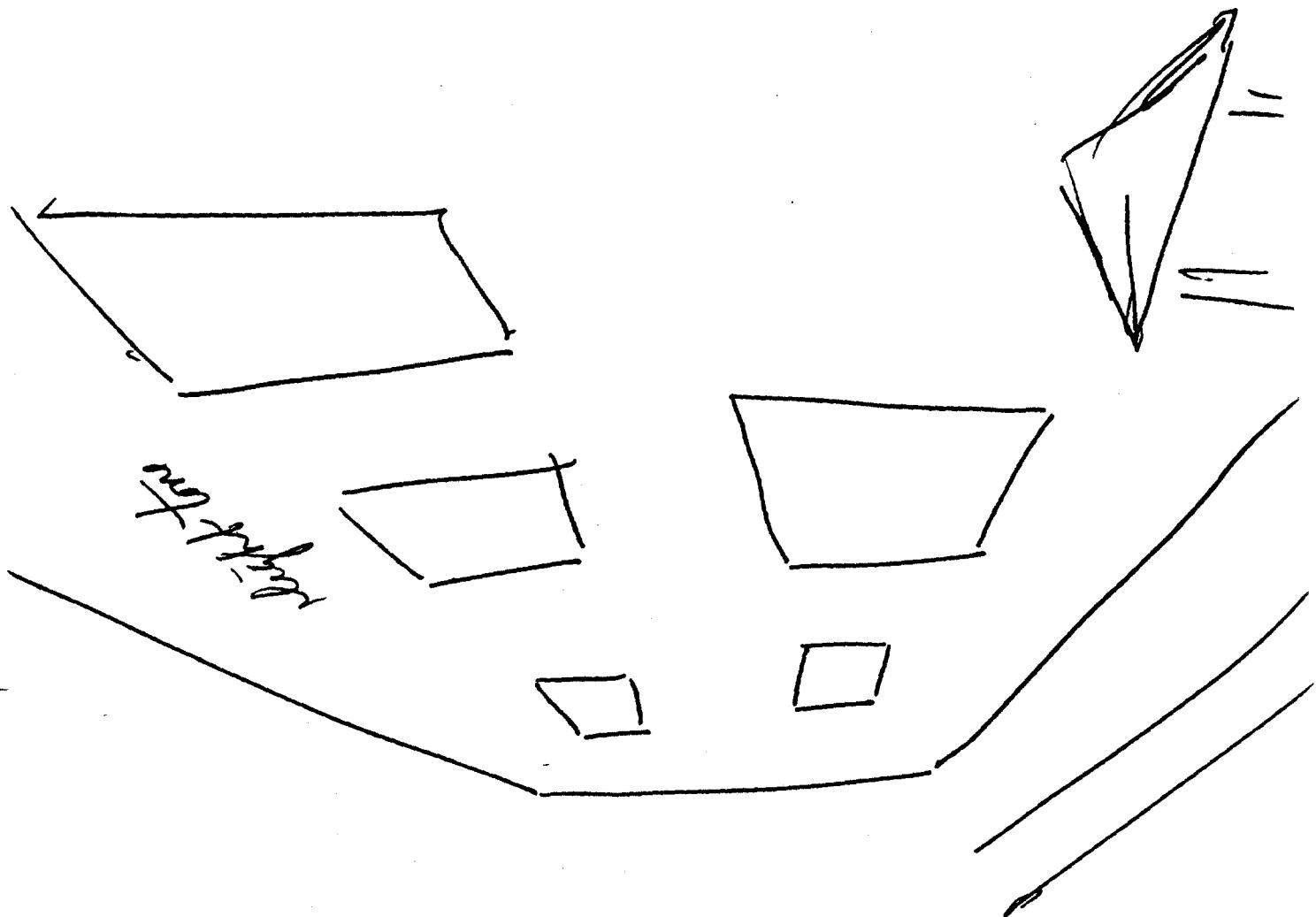
No, there's nothing I can think of without embellishing.

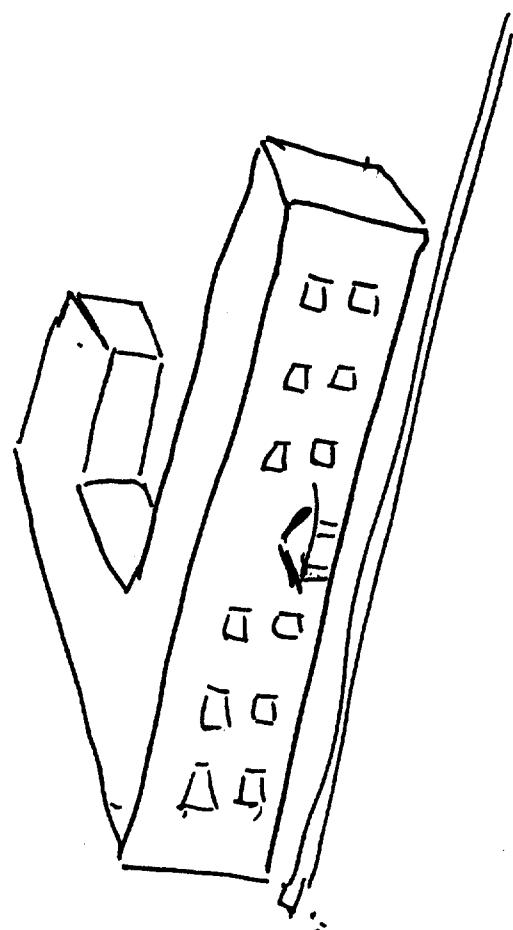
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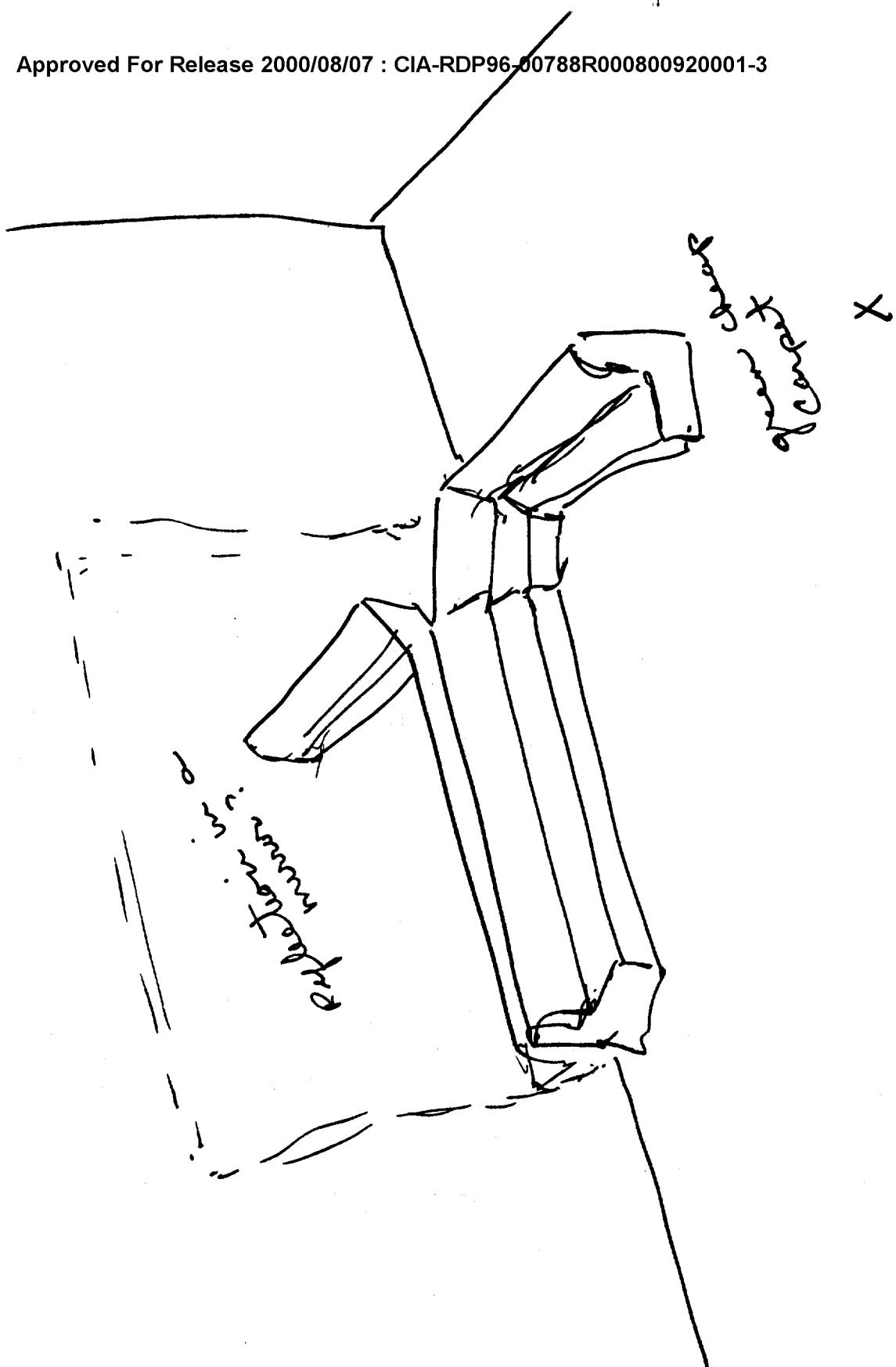
**TAB**

(1)

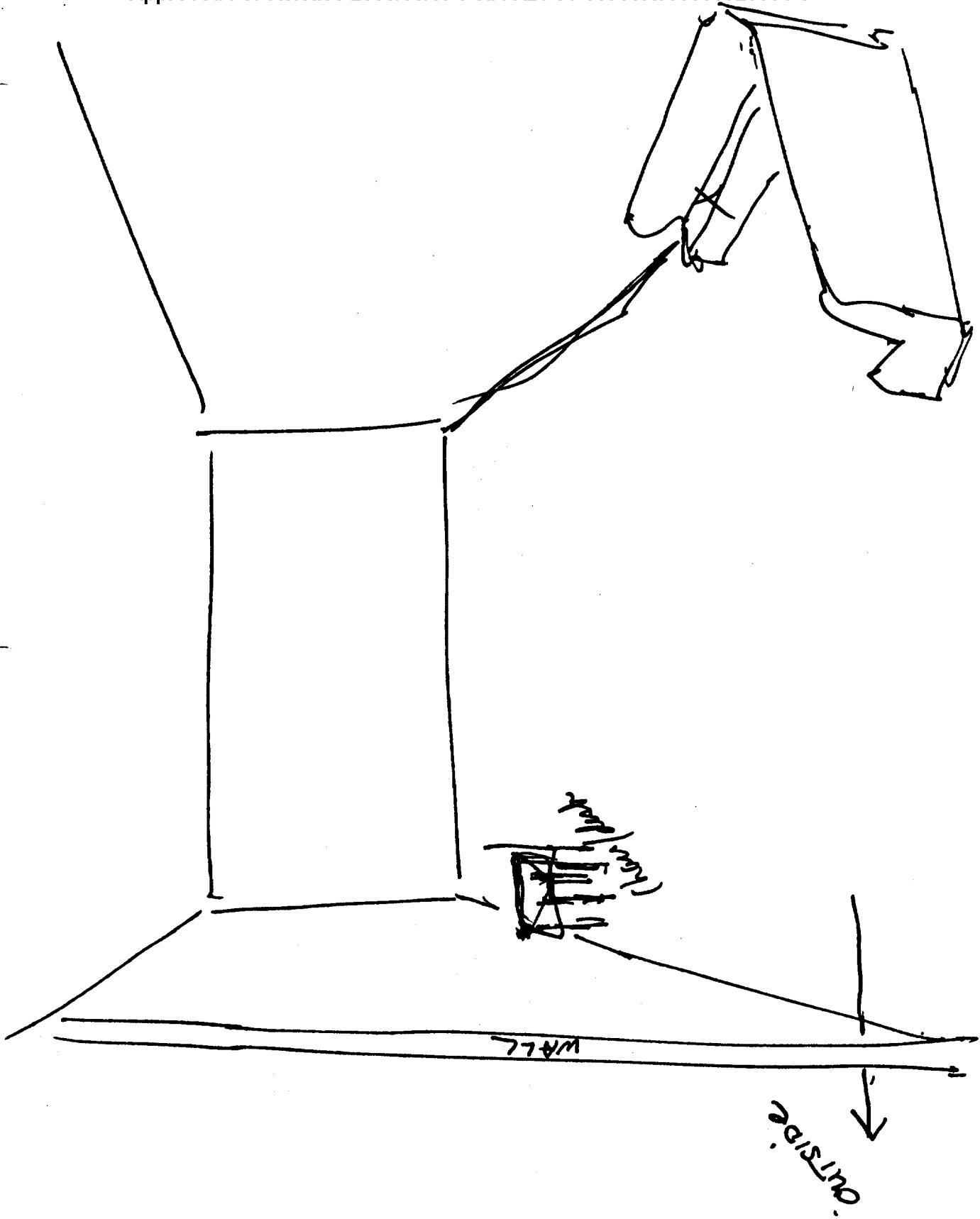




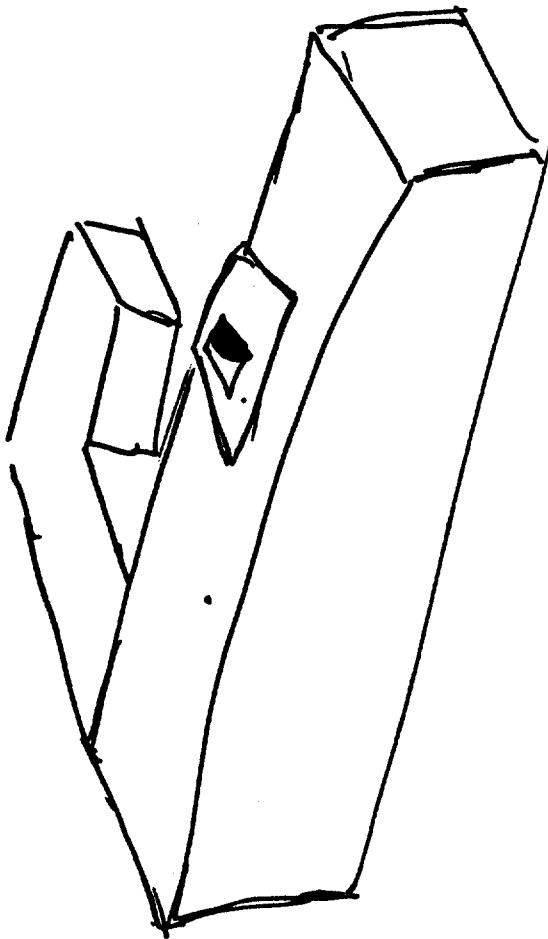
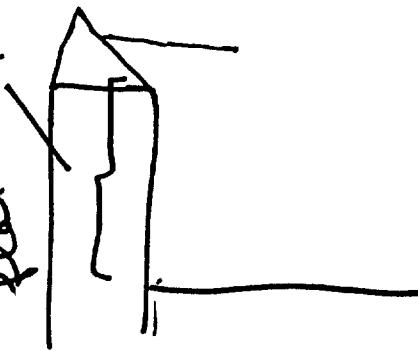




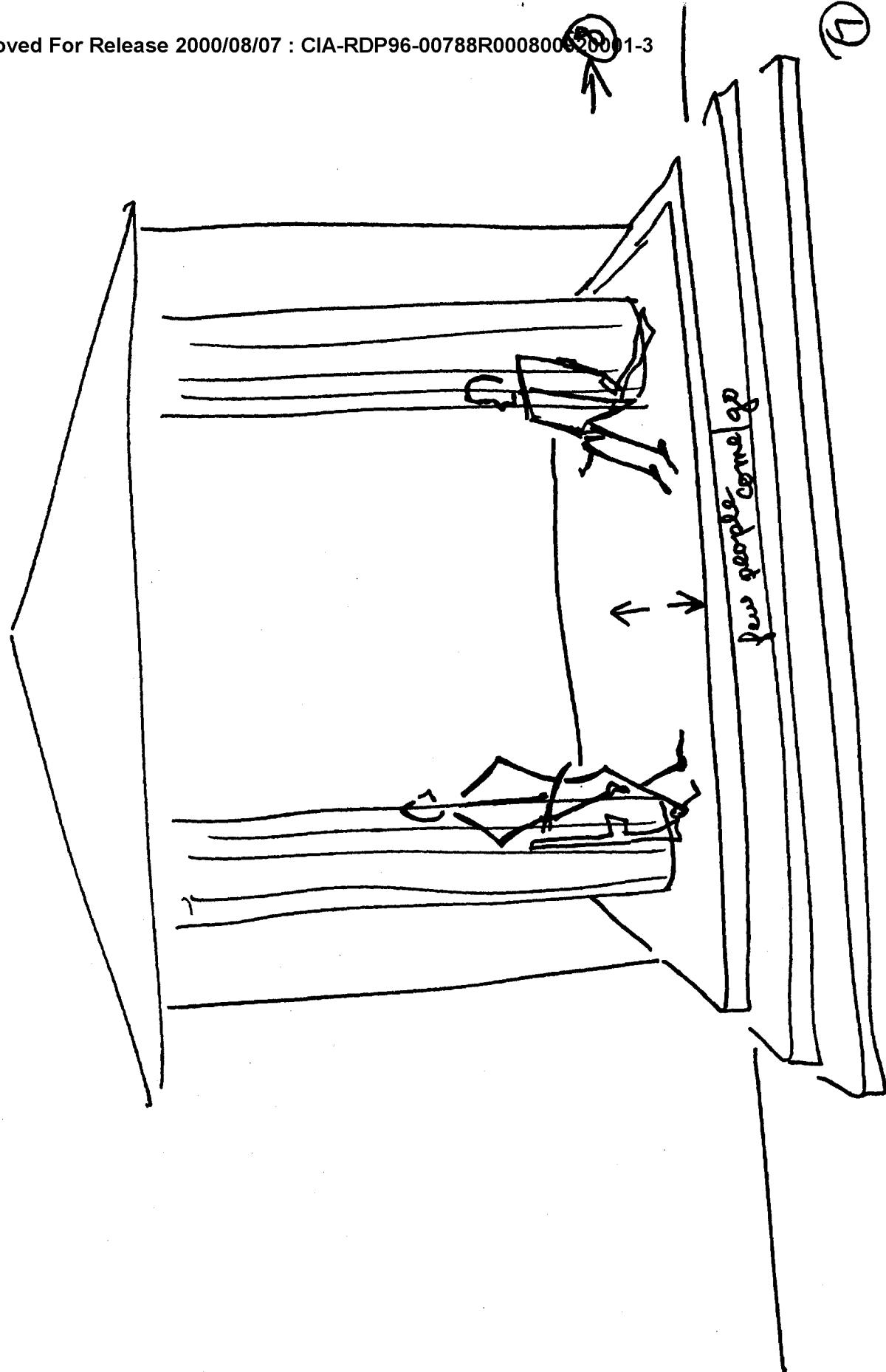
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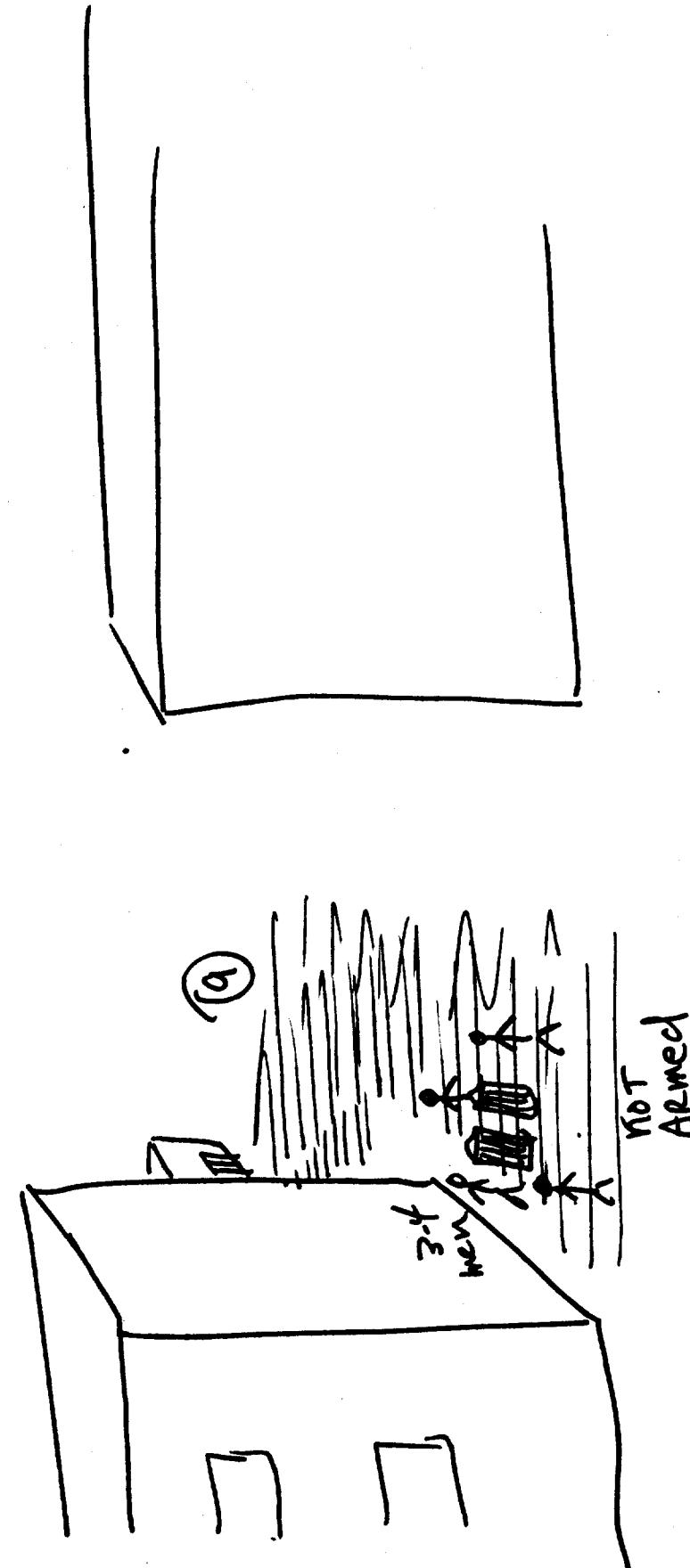


Essentially  
10'-12" roof overhang

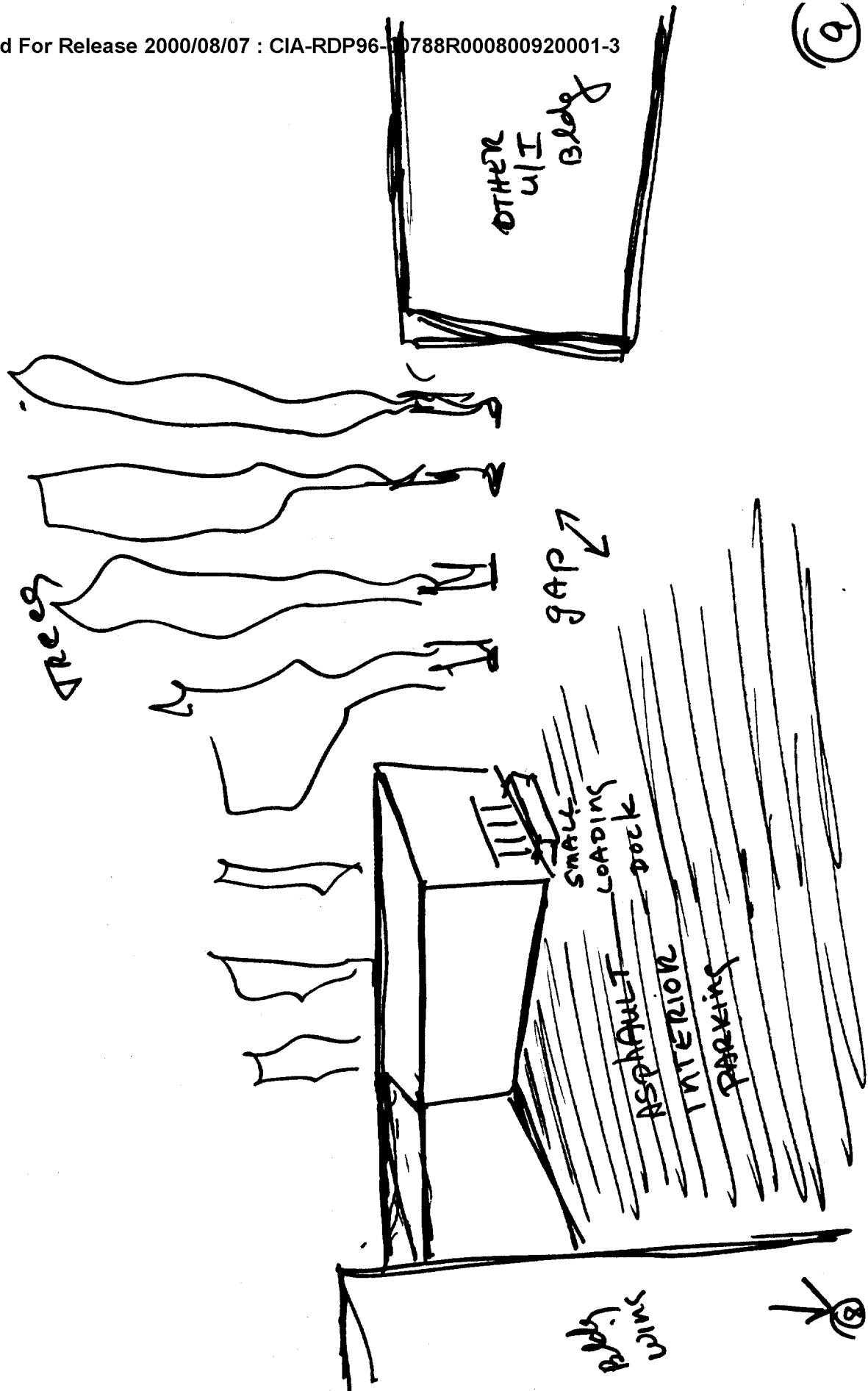


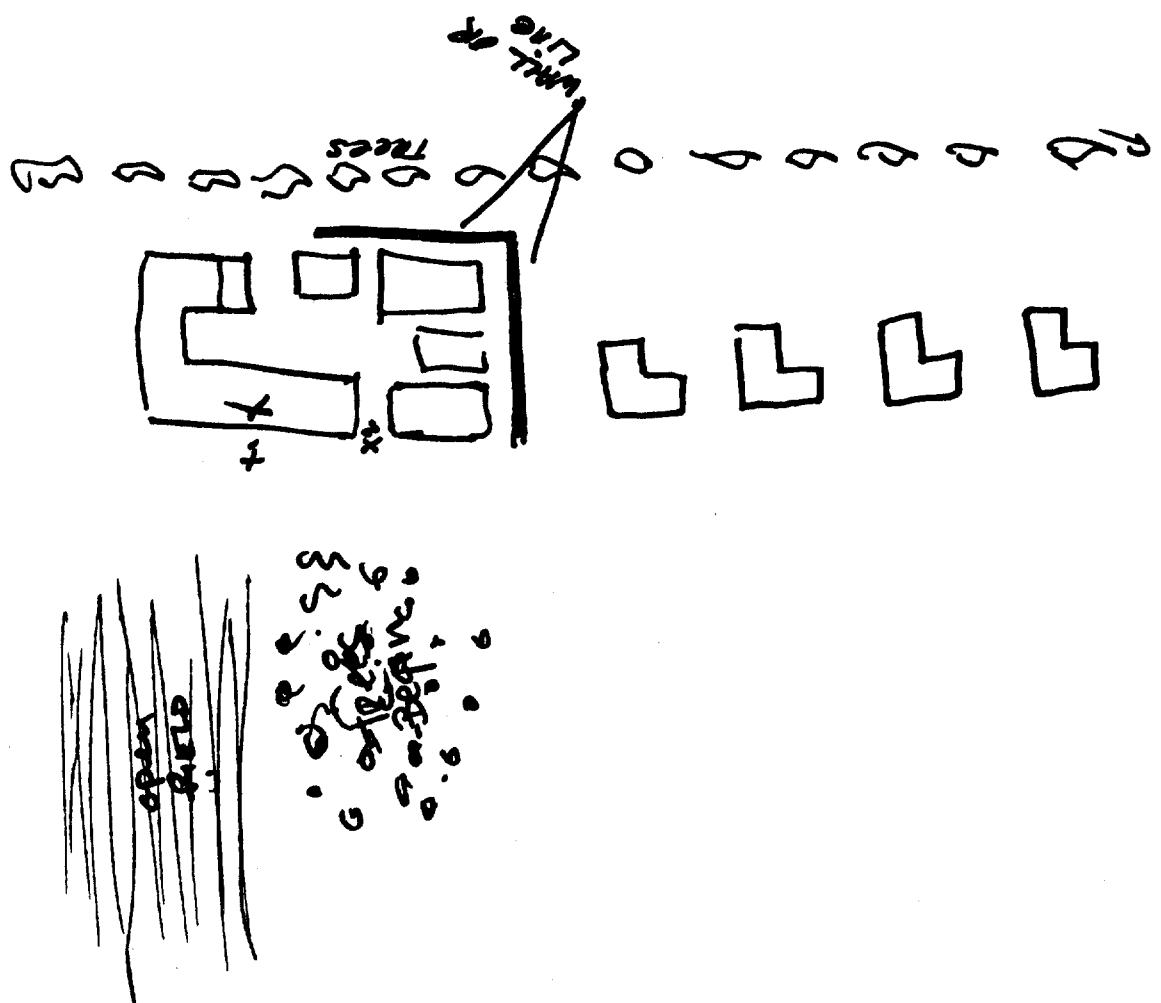
(1)





(a)





TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CCC 67

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery and photographs of many of the hostages. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of the session, the viewer was asked to locate Michael H. Howland and describe his surroundings. He was also asked identify any other hostages at this same location. The viewer was shown the attached photograph and asked to locate and describe the surroundings of the individual in the photo.

